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The public questions with which Lord Carnarvon was officially concerned, and about which he was himself gravely concerned, were of the utmost importance—including as they did, the better Government of Ireland, Russia, Secret Treaties, extension of the Franchise, the Cape, Canada, and the future of the Church of England.

Yet when we come in 1925 to read his life and find ourselves considering, with respect and pity, the plight of this accomplished nobleman doomed to live in the vortex of these strifes and contentions, teasing his tender conscience with the questions "what are we to do?" and "how far can we go, with safety and honour?" we cannot conceal from ourselves that the parliamentarians and publicists of those times were knocking their heads together, and spending their forces in blind alleys, and paying reverence to words, not things. There is nothing in this consideration to foster our conceit, or to encourage the expectation that our public men to-day are likely to be able to control the future, by exhibiting at the crucial moments, either the courage of their convictions or the gifts of prophesy. We are no wiser or bolder than our predecessors, but we do happen to know the things that have happened since their day.

Things that happen are called "events." "What wonderful things are events," exclaimed the author of *Coningsby*, in a well-known passage—"the least are of greater importance than the most sublime and comprehensive speculations." Disraeli overstates his case. A round dozen or so of Thoughts and Speculations have shaped the future, whilst Events, though upsetting the calculations of short-sighted men, do but remove the accumulated rubbish of worn-out shibboleths thus making room for new structures built according to new designs.

Nevertheless in reading this life of Lord Carnarvon, the only piquancy we can discover in its pages is derived from the knowledge, we cannot help possessing, of the events that have happened since his death, for these events have taken the stuffing out of most of the controversies in which he was doomed to take part.

We are not by any means out of the wood of Controversy, but the trees are different and of quite another, and perhaps a denser, growth.

Take the case of Ireland, whither Carnarvon went as Viceroy in 1885. At this date the policy of that series of "mild as milk" measures that came to be known as "Home Rule for Ireland" was beginning to be espoused by one of the English parties, at the bidding of Mr. Gladstone, and to be offered by the other party.

If there was one word more than another abhorrent to the soul of the new Viceroy it was the word Separation—a word but recently soaked in the blood of the Civil War in North America. A repeal of the Act of Union with our "sister isle," or even a substantial modification of its main provisions, was a thought outside the whole economy of Carnarvon's nature, for to him the word "separation" was no sham counter, such as may be harmlessly employed in the mimic chafferings of children, but true coin of an Imperial Realm not on any account to be squandered.

So far as "separation" was concerned, the new Viceroy and his political chief, Lord Salisbury, were of the same way of thinking, yet there was a difference between the two men that from the first foretold a smash.

Lord Salisbury was, in politics as in religion, an intellectual dogmatist, after the fashion of St. Bernard. He did not seek further proof for his propositions. Home Rule for Ireland was heretical, and should (if it were possible) be suppressed by fire and sword, and anything in any degree that seemed to show that Home Rule was a debatable proposition savoured of heresy, and should be snubbed.

Lord Carnarvon, though as good, and probably a more trustworthy anti-separatist, than his chief, had in his bones some of the makings of a heretic or a semi-heretic. This Lord Salisbury, who had the nose of a churchman, quickly detected, and consequently kept his eye upon a Viceroy whose heart was so easily affected by misery occasioned by misrule or misunderstanding.

Lord Carnarvon, when in Ireland, soon made up his mind that though separation was not to be thought of by him, yet the other Tory alternative—viz., a persistent policy, begun, continued and carried out to the end, of coercion, was certain, even if honestly and consistently pursued for twenty years, to prove a complete failure. Consequently he set about meditating the construction of a *Via Media* that might preserve the Union, and yet conciliate Irish sentiment. It was soon noised abroad in the whispering galleries of Dublin and Belfast, that the new Viceroy was at heart a Home Ruler, if not a Papist—and to be a Home Ruler in those absurd days, or to be ever so slightly tarred with the brush of Home Rule, was to risk your club memberships and being struck off the lists of Buckingham Palace.

Judge then of the blind fury of the Tory mob when they discovered that their own Viceroy had been shut up alone with Mr. Parnell for an hour and a-quarter in a private house in Hill Street, discussing, as between man and man, possible improvements in the government of Ireland. The Tories fumed and swore, the Liberals chuckled and cackled, and after a short while there was a debate in the House of Lords, not then shorn of its powers.

It was easy for Lord Carnarvon to tell, as he was able truthfully to do, his easily agitated audience, that his secret interview with Mr. Parnell was sanctioned by his chief, who was also told, immediately after it, all that passed between the parties. But in the debate that followed this statement of the Viceroy, Lord Salisbury took no part. He sat silent, a massive and immobile figure, and his impressive silence put an end to Carnarvon's authority in Ireland. He soon resigned after holding the office seven months.

This silence of Lord Salisbury's at a critical moment, never ceased to rankle in Carnarvon's loyal but sensitive breast, and in 1890, some four years afterwards he referred to it in an interesting letter to Lord Salisbury, the substance, and sometimes the very words of which may be read, in volume 3, page 242. Here is a bit of it:—"When in 1886 Parnell first announced his interview with one of the cabinet, and I, in the House of Lords, having delayed as you will remember at your instance, an explanation till my name was actually mentioned, stated what had passed, I believed then, and I believe now, that a few words from you confirming what I said would have practically closed the matter, but the silence which you, and the whole of my colleagues observed, gave an opening, and not unnaturally, to misrepresentations, if not to misunderstandings."

Lord Salisbury replied in a very friendly letter in the course of which he gives his reason for holding his tongue, as follows:—"You closed your speech with some eloquent (mark the sneer) expressions of your desire to satisfy 'the national aspirations of Ireland.' Rightly or wrongly, I have not the slightest wish to satisfy the national aspirations of Ireland; and I remained silent, because if I had spoken I must have spoken to that extent against you, which under the circumstances I was exceedingly anxious not to do." Dogmatists often prove less pertinacious than heretics when it comes to the breaking point, and though we may all be sure that the pressure of no events would have induced Carnarvon to be a party to the midnight surrender to Mr. Collins, we cannot say that we feel equally certain about Lord Salisbury. That he would not have changed his mind we are indeed convinced, but statesmen have other things they can change besides their minds.

On page 211 of this same third volume there is an account of "a very curious cabinet discussion" that took place in January, 1886 on Irish matters:

"Lord Randolph Churchill proposed that they should at once, before the meeting of Parliament, proclaim the National League, arrest all prominent persons, seize the officers of the League and their papers, and apply to Parliament for an indemnity. This extraordinary proposal was accepted by the majority of the cabinet, Lord Salisbury opposed it and Lord Carnarvon said he could not carry out such a measure *and so it dropped*."

But this subject why pursue? The Act of Union for the maintenance of which a powerful party sprang into existence for no other purpose than to oppose measures which sought to maintain it, is no longer on the Statute Book, and three fourths of Ireland is to-day virtually an independent republic, and yet, such are the humours of politicians, there is still a Unionist Party!

Dropping Ireland, as now we well may, we might, had we space, take up any of the other questions that racked the conscience of

Lord Carnarvon, and in all of them we should find the same thing. The bottoms, somehow or another, have been knocked out of the old kettles, and in their place are new kettles bubbling over even more fiercely than did the old ones, with controversies, which though relating to the same subject-matters demand altogether new arguments and require, on both sides, different frames of mind.

Lord Carnarvons are not likely to reappear in our public life, and so in laying down these volumes, we feel ourselves bidding an eternal *Vale* not only to a man but to a class.

By many belonging to younger generations Lord Carnarvon's memory will long be cherished as the father of Aubrey Herbert.

AUGUSTINE BIRRELL.

THE THINGS WE LAUGH AT

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"To laugh," says that invaluable work, the *Pocket Oxford Dictionary*, is to "make the sounds usual in expressing sense of the ludicrous, keen amusement, exultation and scorn;" and very judicially the dictionary does not attempt to discuss what degree or manner of laughter is most suited for the expression of the feelings described. The first laugh was probably the laugh of scorn; and it is the only laugh with which the God of the Hebrews is credited in the Old Testament. It is not popular or even frequent among intelligent people to-day, because few of us are sufficiently certain of our scorn to indulge in hearty laughter about its objects. Mr. Belloc is almost alone among modern poets in managing the laugh of scorn; for Mr. Chesterton's efforts in that direction dissolve in a burst of good humour in which even the most wounded of his victims can hardly forbear to join; and when Mr. Chesterton really contrives to keep his countenance and achieve a triumphant contempt, it is not laughter he inspires in us but a burning reforming zeal—in some hearts, no doubt, a zeal to reform Mr. Chesterton.

The exultant laugh, the laugh of that noble horse which said "Ha-Ha!" amid the trumpets, is also comparatively out of fashion. No doubt the more eupeptic members of the Bolshevist and Fascist conspiracies may indulge in it, as their wicked opponents exhibit their distaste for gross quantities of castor-oil or other substances, vegetable or mineral, calculated to remedy political disorders. So we are left with the laughter still fairly commonly in use, at least among the Nordic races and the negroes—the laughter of amusement, the laughter at things ludicrous. The Latins and the Celts do laugh, of course, and one of the greatest makers of sheer, uncontrolled laughter is the Frenchman Rabelais; but no one who is familiar with the Parisian music-hall can dispute that Frenchmen have as little inclination as cause for laughter. They—and the same is true in a smaller degree of the Italians—are still under the illusion that there is something irresistibly humorous in almost any kind of reference to the organs of sex and the needs of bodily elimination. Now there are many good jokes that have been made on both the sexual and the excretory aspects of life; but men and women mentally adult—we admit that such persons are still distressingly few—are not going to be put off with such a poor substitute for humour as crude exhibitionism. A dull man, speaking or writing dull things, does not become funny by taking off his trousers; and only authors brought up in a narrow clerical atmosphere—for instance, Anatole France—will believe in the irresistible humorous appeal of bed-linen and underwear. There are two great objections to the sex joke and the dirt joke: one is that, except in the hands of a man of extravagant genius and gusto, the variations on them are very limited; lesser men leave us nothing but a bad taste or a bad smell, neither of which is in itself very comic. The other objection is that these jokes were natural and inevitable in a time when there was very inadequate privacy: to-day, with modern sanitation and a reasonable amount of privacy in love-making, jests of this kind have ceased to be a natural form of public humour. They are to-day an expression of intimacy, and can only be used to create intimacy by those who are insensitive to the finer gradations of personal relationship.

Fortunately there are plenty of other things to laugh at; and in verse Mr. Squire has collected English poems provocative of laughter. His object, he states, has been "to include nothing which had not made me laugh: and by laugh I do not mean smile." It is no use arguing about what another man finds uproariously funny; but we warn all—and we hope they will be many—who get this excellent anthology that Mr. Squire laughs rather easily . . . at least at poems written before 1800. It is odd that he could find nothing in Chaucer, one of the greatest of English comic writers; odd that there should be nothing from Skelton, and oddest of all that there should be nothing from Samuel Butler. Braithwaite's *Drunken Barnaby* is not every one's idea of a joke; but surely it is much funnier than Still's song in praise of beer. The great satires are, as he implies, exercises in wit, and in wit of the kind which induces the smile; but if the great satires are excluded, what are Blake's casual, careless epigrams doing here in a book which has no room for Goldsmith's *Mary Blaize* or Charles Lever's *Bad Luck to the Marching*?

Mr. Squire has found some things new to us in the eighteenth century—not an easy period to find laughter-making verse—of which perhaps the best is the epitaph on a stay-maker, oddly reminiscent of Thomas Hood's vein:

> Alive, unnumbered stays he made,
> (He worked industrious, night and day):
> E'en dead he now pursues his trade,
> For here his bones will make a stay.

Mr. Squire puts in a good deal of Coleridge's comic verse; he is to be congratulated on giving us the *Vision of Judgement* in full. When he comes to the nineteenth century and to living poets he is embarrassed by his material. He includes some excellent old songs and music-hall ballads; he has room for only one Ingoldsby legend, and only space, we imagine, has governed his selections from Bon Gaultier, from Hood, from Calverley and from "Q." His selection from living poets is extremely good, except in the meagre space given to E. V. Knox. Captain Harry Graham's *The Gourmand* is one of the most perfect parodies ever written—but Mr. Knox can boast equal successes. Still Mr. Squire's volume, considering its modest size, is an extremely welcome one.

While we sometimes laugh at what our ancestors found ludicrous, we also as often laugh at what they found pathetic or tragic. Mr. Harold Scott has revived, not with the pure motives of a pious Æneas, the vogue of the eighteenth and nineteenth century popular song. Even when a piece gets a genuine appreciation—as *Villikins and his Dinah* (why does Mr. Scott only give two verses of it?)—the appreciation is certainly not of the same quality as that given by our great-grandfathers; while this volume is full of songs which, if they rouse appreciation at all, only do so in a very sophisticated manner. In the old music-hall, gentlemen at little round tables, filling not entirely vacant paunches with further potations of liquor, were moved to what they believed was genuine emotion by such a verse as:

> Tell me that you love your dear Mamma,
> Lying in that cold, cold room,
> That you don't love your comrades better
> Cursing there in that saloon.
> Oh, dear Father, do not leave us,
> Think, oh think, how sad 'twill be,
> When the angels come to take her,
> Papa won't be there to see.

Mr. Scott does not give the date of this—his book is very inadequately edited—but it is presumably from the early 'eighties, as he does not appear to include anything much later than the days of Macdermott and Vance. He thus misses Chevalier, who did something to bring back to the music-hall the artistic skill which had been shown at the beginning of the century by Grimaldi, whose best songs have that spontaneous gaiety, which is lamentably lacking from most popular ballads. It is indeed in spontaneity that nearly all Mr. Scott's carefully chosen pieces fail. Most of the more tolerable ones would only provoke laughter from a crowd, and from a crowd under the stimulus of something more easily obtained than a purely æsthetic excitement. The *Pocket Oxford Dictionary* omits to mention that a man, when he's dined and drunk well, may be made to laugh much more easily at jokes which would not seem funny in the morning.

We scarcely deserve our best humorists. The other day a vast work on the English drama, a work which gave much solemn space to dreary plays of domestic infelicity, dismissed Mr. Milne in a line or two. It would serve us right if he retired and took to writing plays on the direction of the solar plexus. He doesn't. He not only allows Mr. Fraser-Simson to put his charming *King's Breakfast* to music, but he writes a lovely introduction on that very difficult problem why the Cow appears to

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confuse bedtime and breakfast-time. The dairy-maid, it will be remembered, when the King asks for butter, says:

> I'll go and tell the Cow now,
> *Before she goes to bed.*

It is a curious expression: but Mr. Milne hasn't—I'm sorry to contradict him—the right explanation of it. The cow was not going to bed as a punishment. The cow was not, in fact, going to bed at all—no cow would be so absurd as to think of doing so at the Royal breakfast-time which Mr. Milne puts at 9 a.m., but which was probably, on marmalade days, at 9.30. The dairy-maid was boasting of her speed. The vaunt is perhaps a little obscure; but here the girl is hampered by only having two lines in which to state her intention. What she wanted to say, only Mr. Milne would confine her to two lines of verse, was "Yes, ma'am, certainly, ma'am. I'll undoubtedly produce the butter. I'll ask the Cow for it. Yes, ma'am, I will waste no time at all about it. No, ma'am. I assure you, ma'am, I'll be as quick as I can. You know how very full my day is. I have no real time, no time of my own to go and see the Cow; but I *will* ask her . . . why, I'll ask her before she goes to bed!" And that, as the dairy-maid's day was completely full up, meant she would go immediately. After all, 9.30 (or 9.0) is before any self-respecting cow would go to bed. So why shouldn't the dairy-maid say so? That's the right explanation of the line; and we're a little surprised Mr. Milne should have forgotten it.

Make what efforts we would, we could not laugh at Mr. Cecil Brown's rhymes. They are neat. They are dapper. They are always on the point of being funny—but they never break into a smile. They have that maddening, easy, null regularity which has killed Sir Owen Seaman's own once considerable poetic gift, and is apparently obligatory on all but the most brilliant contributors to *Punch*.

Mr. Randall Davies' mixture of old drawings irreverently glossed by limericks is an irresistible one. He has some failures. He has too many Cockney rhymes: "Horta" and "daughter" is a particularly naughty one; and he adheres too closely to the formula which insists that the Limerick should begin with "There was a . . ." The humour in this book can only be properly appreciated when the drawings and the rhymes are seen together; some of the limericks are in fact not funny at all except when taken with the illustrations.

Good as are some of Mr. Bohun Lynch's drawings to *Lampoons*—tho' we find it hard to believe that he has ever seen Mr. Robert Lynd—Mr. Wolfe's rhymes, which at their best are very good, can easily bear removal from the illustrations. With *Lampoons* we come back, at times, to the laughter of scorn. Mr. Wolfe, in a preface decrying the value of his own work, desiderates a modern satirist: he regards Shaw as "not so much a new satirist as a new religion," and finds a certain narrowness in the only other two authors whose power to hate he commends, Mr. Chesterton and Mr. Belloc. Meantime, his own pin-pricks may do some service:

> Hark! the herald angels sing
> timidly, because Dean Inge
> has arrived, and seems to be
> bored with immortality.

There is real skill in the way that the sting in this epitaph on Galsworthy is kept to the very tip of the tail:

> Ash to ash, to earth the earthy,
> was not spoken of Galsworthy.
> Like his books the soul of John
> goes marching on, and on, and on . . .

There are a few pleasant parodies in the book; and we see no reason for Mr. Wolfe's expressed alarm that his "penny-crackers" will be attacked as exhibitions of bad taste. The authors he attacks are not so thin-skinned as to object to being put for a moment among the things we laugh at.

Ellis Roberts.

OUT OF THE PAST

Twenty Years of My Life. By Louise Jopling (Mrs. Jopling-Rowe). Lane. 16s.

Sam Noble, A.B. Sampson Low. 7s. 6d.

Inland Far. By Clifford Bax. Heinemann. 10s. 6d.

Memories and Hopes. By the Rev. the Hon. Edward Lyttelton, D.D. Murray. 16s.

Every year as the dark evenings set in men and women begin to write their autobiographies. Thousands at this moment are debating whether to start with the date of their birth or with a description of the laburnum tree that grew outside the nursery window. It seems easy enough to put on paper an account of one's life which shall be at least as comprehensive as one of Mr. Compton Mackenzie's novels. There would seem to be no difficulty in squeezing between the covers of an ordinary-sized book all those facts about oneself that the world ought to know. But one soon finds truth to be longer than fiction. By the time that one has described one's school-days it becomes clear that a sheet of paper stretching, in the language of the puzzle-columns, from Charing Cross to St. Paul's would not be large enough to contain anything like an adequate account even of the first twenty years of one's life. A vast amount will have to be written before one can reach that important speech that one gave on being made Mayor of the town for the third time. Evidently some things must be left out. But what? The occasion when one travelled on the same train as Henry Irving; one's war service as a Special Constable: can these not be mentioned? The autobiographies begun each year are more than any man can number. It is not surprising that many of them are abandoned in despair.

The writers of these four books have dealt with the problem in various ways. Two of them take the easy course of presenting only a particular period in their lives. Mrs. Jopling-Rowe tells us about herself between the ages of twenty-three and forty-three. Her pages bristle with the names of well-known people, but she can seldom spare enough space to tell us as much about them as she could. With Whistler and Wilde she was on terms of close friendship. She gives us a sparkling picture of the art-world of the 'seventies and 'eighties and shows us herself as a lively, attractive woman who in the face of domestic difficulties took up painting and, despite the distractions of three marriages within twenty years, won a reputation and an independence as a society portrait-painter. Mr. Noble's book is an account of only six years of his life. His period is also the 'seventies. He gives us an entertaining glimpse of the rough-and-tumble of life in the Navy and several vigorous character-sketches of his messmates. But neither he nor Mrs. Jopling-Rowe mentions anything else about themselves. It is as though we saw them suddenly projected on a screen: a fully grown Mrs. Jopling-Rowe (or Mrs. Romer as she then was) and a similarly unaccounted for Mr. Noble. Having sprung out of the darkness they are whisked away again to go on living in some limbo of which we know nothing. Mr. Clifford Bax and Dr. Lyttelton spare us so tantalising an experience. We may not see them in their cradles, but we have a glimpse of their childhood, and we are given their company almost until the day before yesterday. But this is only possible because there are still many things that they have not attempted to show us.

Mr. Bax, for instance, has made a point of leaving out everything of trivial interest. Believing as he does in the impermanence of everything, he is the last man to fill his pages with the twaddle of dinner parties. He is a poet and a dramatist, but he tells us scarcely anything about his work. He must have met scores of interesting people, but he mentions only a few. He seems to have picked his material with the care of a man packing to go on a long journey. This is, indeed, how he regards himself; he is always conscious that he is journeying through eternity. His present life is but one station *en route*. He has had countless lives in the past and has still a limitless number to come. Like all mystics he is fastidious. His preoccupation with immortality makes him hesitate to touch insignificant things. He is not so interested in how to vote at the next election as in the reason why fairies, although not human, appear to us in human forms. All the same, he has not succeeded in keeping out everything of trivial interest—unless, indeed, cricket is a magic ritual of esoteric significance. At any rate, he devotes several pages to it and tells us of cricket-weeks at his country-house with a team in which were several well-known writers. He gives us an account of a tour round the world in the course of which he reached San Francisco just after the great earthquake. He also tells us of a journey to Spain in the company of his brother, Mr. Arnold Bax, Mr. Balfour Gardiner and Mr. Gustav Holst. We meet, too, Mr. W. B. Yeats and A. E. in his pages, and are shown the Slade School where he was once a student. There is thus plenty to interest us. His main theme, however, is the development of his beliefs. To his slight astonishment he has recently found himself to have reached middle age, and most people in a similar predicament whose intellectual make-up is a matter of interest to themselves will find it a fascinating book.

Dr. Lyttelton's method is to devote himself to the broad outline of his career and to his views about education. His book has not the unity of Mr. Bax's, but it is interesting as a record of public-school life during the last fifty years. He has some astonishing anecdotes from the days when drunkenness amongst

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school-boys was not uncommon. As for modern education, he is almost amongst those who believe that it is easier to describe its bad points than its good ones. He will certainly join in denouncing any system in which the interest of children in their work is stimulated by competition and tangible rewards. He believes in making literary composition a medium for general education. That idea might be extended; for if men of Mr. Bax's age are to go on giving us their autobiographies there is no reason why they should not begin them at school. By this means thousands of men and women might be saved the sadness, these winter evenings, of feeling that there is nothing left for them in life but to begin writing their reminiscences. No one can write well about the past unless he has a lively interest in the present.

NATURE AND MAN

Woodcuts of British Birds. By E. Fitch Daglish. With descriptions by the Artist. Benn. 25s. Edition limited to 500 copies.

My Friend Toto. By Cherry Kearton. Arrowsmith. 5s.

The Life Story of a Badger. By J. C. Tregarthen. Murray. 6s.

Superficially it may appear marvellous to us how our knowledge of natural history has increased and multiplied during the last hundred and fifty years, so that now the structure and life history of even the most insignficant groups of living creatures have been investigated and put on record. Fundamentally, however, the most wonderful change has taken place not in our knowledge of Nature but in our attitude towards her—the replacement of a half-benevolent contempt for the Brute Creation by an overwhelming sense of sympathy and even of close kinship. We come more and more to regard ourselves (or at any rate to regard one another) not as the absolute Lords of Creation but as the unworthy and unprincipled destroyers of a great part of it, and particularly of those unfortunate birds and beasts which happen to be marked down by an appreciable commercial value. An unprecedented destruction of wild life has helped to raise in contrition an unprecedented love and understanding of Nature. All three of these books, each in a different way, emphasise how utterly the old patronising superiority has been superseded by a new inquiring humbleness.

Wood engraving was the medium of Thomas Bewick, who, though undistinguished as an ornithologist, was probably the first man in England to give expression to the love of birds in the sense in which we understand it now. Yet only the first beginnings of sympathy manifested themselves in his art, for he worked from badly stuffed specimens and could not capture, because he had not seen, the essential spirit which makes the bird live. His birds are stiff and rarely lifelike—it is his little vignettes and tail-pieces which still fascinate us, and his work in other directions.

Since Bewick died there have been no woodcuts of birds produced in this country which are fit to be compared for skill and faithfulness to the best work of Mr. Daglish. One needs to know birds intimately to appreciate at all fully not only the manner in which the elusive spirit of the living creature has been divined and portrayed but the subtle excellence of the backgrounds, which (though at times demanding too much botanical licence) succeed in suggesting the close relation between the bird and its haunt and forming at the same time a perfect decorative setting. Almost all of the twenty plates would provide instances, but for example take the watchful jay sheltered in a lofty oak, the little creeping wren half lost in a forest of flowers, and the merlin sitting upright and alert on a boulder, as he loves to do. The merit of the woodcuts is naturally unevenly distributed: it was a mistake to depict the stonechat against a somewhat artificial fan of flaming gorse, for he sits always on the topmost pinnacle of the bush; the heron's nest looks a trifle formalised, and the dipper is decidedly a failure.

To most people probably the nightingale will seem the most satisfying of all: the artist has by an ingenious use of shade and background conveyed to perfection the nocturnal singer "in shadiest covert hid," and fulfilled the most idealised expectations without sacrificing the true likeness.

By comparing Mr. Daglish with Bewick one appreciates the change of attitude: Bewick's technique is finer and more intricate—the present artist is downright in his treatment and sometimes a little harsh—but Bewick's birds are not to be compared as likenesses nor have they anything of the life and spirit of these.

My Friend Toto (for the benefit of those ignorant persons who have not been following his movements on the pictures in weekly instalments) is an ape. The subject—the close friendship between the ape and the man—and the illustrations (which represent for the most part the author or his friends embracing the ape in various positions) would be enough to antagonise the sane reader, but for the obvious and disarming sincerity with which Mr. Kearton writes his dead friend's biography. It is an almost degenerate subject treated in a thoroughly normal and natural way. We hope all the same that Mr. Kearton is not going to set a precedent for chimpanzee friendships.

Mr. J. C. Tregarthen's biographies of our native wild animals have long ago made their reputation as faithful and convincing chronicles free from the disease of anthropomorphism. He never seriously oversteps the rigid limitations which make the adventures of an animal, in spite of their promising material, among the hardest things in the world to narrate without offence. *The Life Story of a Badger* is nominally fiction, but it contains not a single incident which might not easily have happened, and it is written from a point of view that must surely arouse sympathy for a creature whom we subject with only the flimsiest excuse to a constant and harassing persecution. The relations between the badger and other wild creatures are as faithfully indicated as the relations between the badger and man. Especially is the curious relationship between the badger and the fox, sometimes an entente, sometimes an armed neutrality, brought out in the course of the story. The badger is neither a beast of prey nor a natural victim, and his status in the balance of Nature is curiously ambiguous. The chronicler does not make light of his subject's misdeeds, but the moral of the tale goes decidedly against us for the injustice of the treatment we mete out to him, and the curiously acquisitive behaviour by which a love of Nature is often manifested is very tellingly rebuked. The squire, who resolutely protects wild life and yet persecutes it in his own way by always wanting to catch it and put it in a cage, is not by any means an unusual type. A book by Mr. Tregarthen is always sure of readers, and it is fortunate that through the sane but sympathetic point of view from which he observes our native wild creatures his deserved influence is so well used.

SHORTER NOTICES

The League of Nations: A Survey. (January, 1920—June, 1925.) Information Section. League of Nations Secretariat, Geneva. 1s.

Cartloads of books have been published about the League of Nations, but there is still a place for this brochure. It is a handy summary of the League's development and of its work during the five and a-half years of its existence, and it completes a series of sixteen pamphlets which deal separately with special activities. It will be valuable as a reference book, for it is carefully done and its chapters are well arranged, covering political disputes, the work of reconstruction, the Permanent Court of International Justice, security and armaments, health and social questions, "and other tasks." As an official publication it is, of course, impartial and uncritical. The reader must supply his own comments to the bald narrative of the League's intervention in such cases as the Upper Silesian or the Italo-Greek quarrels.

Evolution, Heredity and Variation. By Ward Cutter. Christophers. 4s.

Any Fundamentalist who wants to know what evolution means can be recommended to read this text-book; it is in simple terms and gives an excellent and up-to-date synopsis of the subject. There is a brief historical introduction, the leading established facts are clearly explained, and excessive dogmatism is avoided on points that are still controversial.

The Religion of Yesterday and To-morrow. By Kirsopp Lake. Christopher's. 7s. 6d.

Dr. Kirsopp Lake, once known chiefly through his scholarly work on the early Christian centuries, has become, since his settlement in America, one of the most stimulating contestants in the battle between Fundamentalists and Modernists. In place of the latter term he prefers Experimentalist, and he finds it necessary to disengage a third party, the Institutionalists—that is, the large body of people who look upon the preservation of the Christian tradition in the organised Church as the essential thing in public religion. In this latest volume—which is written for his larger, not his specialist, audience—Dr. Lake deals straightforwardly with the outlook for orthodoxy and experimentalism. He restates his plea for the conception of God as Purpose and as "Immaterial Reality"; says of the Incarnation, that he cannot believe the Church of the future will be able to maintain as its central doctrine "something which Jesus did not teach Himself," and argues that it should be practicable to preserve the Creeds as part of an invaluable liturgy while abandoning them as statements of thought. Reviewing the present state of the conflict in the Churches, he infers that "if any party wins completely it is likely to be the Fundamentalists." Education, he fears, may pass, especially in

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America, into Fundamentalist hands. If so, we should have to regard the upshot as Nemesis for the Rationalists, who contrived to get the Bible expelled from the schools instead of facing the more difficult task of getting it taught historically and critically, as in the universities. Dr. Lake's most provocative pages, necessarily, are those at the end in which he makes a few guesses as to the likelihood or otherwise of the religion of to-morrow being identical with Christianity in any of the forms we know.

The Young Delinquent. By Cyril Burt. University of London Press. 17s. 6d.

Dr. Burt is Professor of Education in the University of London, and Psychologist in the Education Department of the London County Council, and in the present book, to quote the publisher's advertisement, he approaches the problem of the young criminal as a study in child-psychology, which after all, whether you are a professional psychologist or merely an intelligent person, with a wide knowledge of life and in sympathy with the young, is the only way in which the problem should be approached. There are many elaborate tables and diagrams in the book, but it may be doubted if it is to these that Dr. Burt owes his skill in diagnosing the criminal tendencies of the young people whose delinquency has been brought to his professional notice. Generally, it would seem, the statistics of crime are negative of all solutions but those of common sense; but they are certainly valuable in so far as they demolish one by one the specious theories of those who believe that there is a criminal type and that crime is hereditary. What the young delinquent undoubtedly does inherit from criminal parentage is a criminal environment, and as a rule we need not seek any other inheritance to account for his delinquency.

An amusing instance of the deceptive subtlety of statistics is provided in a wave chart showing that juvenile delinquency regularly waxes and wanes during the year. Thus early in November there is a wave of destruction, in late December theft is very common, in the late spring sexual misconduct increases and, in June truancy and wandering is prevalent, and so on. One can imagine what a studio psychologist might make of this wave chart. Dr. Burt, however, knows that round about November 5th there are fireworks and bonfires, that at Christmas time the shops and stores are exceptionally alluring and the atmosphere is festive, that in June there is plenty of sun and the days are long, and that in Spring the temperature rises and physiological processes respond. The real value of the book indeed lies first in its masterly treatment of individual cases, and its relation of the delinquency to the delinquent's physique, environment and mentality; and secondly to its valuable conclusions, with regard to the origin, cure and prevention of juvenile naughtiness. As for the convicted delinquent, Dr. Burt is opposed to institutional treatment when probation or boarding out will apply. In fact in every respect both his inclination and his judgment are on the side of individual treatment whenever individual treatment can be secured.

John Cary, Engraver, Map, Chart and Print-Seller and Globe-Maker: 1754-1835. A Bibliography. With an Introduction and Biographical Notes by Sir Herbert George Fordham. Cambridge University Press. 10s. 6d.

William Cary, philosophical instrument maker, has a niche in the *Dictionary of National Biography*, but his brother John, the founder of the modern school of English cartography, is not mentioned there. A new edition will use presumably the details gathered in this neat and learned Bibliography. John Cary's engraving in the specimens we have seen is excellent, and he produced a host of trustworthy maps and itineraries, as well as numerous globes. He got distances measured from one town to another, being officially employed as Surveyor of Roads to the Post Office. He had as a rival, Daniel Paterson, author of *The Road Book*, who was improved upon by Mogg, the favourite reading of Mr. Soapy Sponge. Paterson is better known, but he cribbed from Cary's *New Itinerary*, though his book does not seem to have been suppressed, when there was a legal decision against him.

Now is the Time. By Arthur Ponsonby. Parsons. 5s.

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THE AUTUMN LIST

Among the books mentioned below there are a few about which I happen to know something. For instance, under the heading of Art you will see announced a book published by the Medici Society, *Botticelli*, by Yukio Yashiro. The author is Professor of the History of Art at the Imperial Academy, Tokyo. It is a remarkable contribution to Art criticism. It is not the first time that an Eastern mind has been brought to bear upon the Renaissance, but the first time it has been subjected to such long and careful scrutiny by an Eastern eye. Among "Letters" (see Biography) the second series of *Queen Victoria's Letters* 1862-1878, edited by Mr. Buckle (Murray), is of course a book of historical importance. Among the letters of private persons I look forward most to those of Walter Raleigh (Methuen); I am sure they will be memorably good. I never got even a note from him which had not in it a touch of imagination, and Mr. Paget Toynbee is, I see, bringing out the third volume of his *Supplement to the Letters of Horace Walpole* (Oxford University). One of the pleasures of reading Horace Walpole is that one lives in a society which becomes almost as familiar to one as one's own set. These supplements, which are composed of letters written to him, though the letters themselves are not comparable to his own, prolong and intensify that pleasure. Milford is publishing in The World's Classics *A Selection of Dr. Johnson's Letters*; this is a book which is wanted. The two large volumes, so admirably edited by Birbeck Hill, are books for Johnsonians, not for the wider public, who do not think of the Doctor as a letter-writer; their often stiff formality does not prevent them from being superbly shrewd, humorous and sometimes, thanks to the human nature they reveal, beautiful. I hope Milford will add Sterne's letters to their list. Messrs. Dent, by the by, have issued an attractive edition of Boswell's *Johnson*, well illustrated and edited, in three volumes at £1 2s. 6d. The correspondence of Samuel Pepys, edited by Mr. T. R. Tanner (Bell), ought to be worth reading. Mr. W. H. Davies is continuing his autobiography, *Later Years* (Cape). If it only proves to have the same quality as his *Super-Tramp* it will be a remarkable book—that is to say, if he has brought himself to describe the impressions which people have made on him since his success, as naturally and spontaneously as he described them during the days of his poverty and adventure. Mrs. Constance Garnett has translated Tchehov's letters to the actress who became his wife (Chatto and Windus). The editions of Tchehov's letters published hitherto—they have always been selected from larger selections—have never satisfied me. I imagine the translator will have some difficulty in rendering Tchehov's terms of endearment; in English "my little sperm-whale," for instance, sounds odd. *The Life of Henri Brulard* by Stendhal (Cape) is an autobiography I recommend to all who think of writing their own.

The motives of autobiographers, apart from an honest desire for royalties, differ. Rousseau wrote his *Confessions* to justify himself against what he imagined to be the judgment of a hard, hostile world—in short, to show he was a good and lovable man in spite of faults and failings; it is a masterpiece, but it is a piece of special pleading. St. Augustin wrote his to show us we, too, might save our souls; Casanova to live over again pleasures he had enjoyed and to excite envy. These three have had many lesser imitators. Stendhal at the age of fifty, and after having recorded for some extraordinary reason that fact by writing it inside the strap of his trousers, sat down to write his own life in order to come to some conclusion as to the kind of man he really was. What I have

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done, what happened to me, he said to himself, will help me to a clearer answer than introspection. His motive was private curiosity. The result is a dryly honest, admirable work, unique of its kind.

These types cover most of the different kinds of autobiographies, with the exception of those written by public men like Lord Grey, whose *Twenty-five Years* (Hodder and Stoughton) is, of course, one of the principal books in this autumn's list. Among the biographies, Mr. Drinkwater's *Life of Byron* (Hodder and Stoughton), Mr. Fortescue's *Wellington* (Williams and Norgate), and *Sir Hubert Parry*, by Mr. C. L. Graves, are certainly among those which are worth looking out for. M. Emile Magne's *Ninon de Lenclos* (Arrowsmith) might turn out to be a very interesting book, but the price suggests that it may be too long. Ninon de Lenclos was a remarkable and entertaining character, but if I had been the publisher I should have chosen for translation Jean de Tinan's exquisite little monograph upon her; eighty or a hundred pages on Ninon is quite enough.

Among travel books *The Fight for Everest* (edited by Sir Francis Younghusband. Arnold) is likely to interest many. Among sporting books I notice good reprints; *The Life of John Mytton of Halston* (Arnold) with the delightful old coloured prints; *Nimrod's Hunting Tours* (Lane), *Thoughts on Hunting* by Surtees and Jorrocks (Blackwood). If *Hullo! Is that how you ride?* (Witherby) is as good as "Yoi-over's" last book, it is worth reading.

Belles Lettres and Criticism, as usual, take up much space in our list. *Collected Essays*, by W. P. Ker (Macmillan), is a book scholars have been waiting for, and many will be glad to have a selection from the work of the late Clutton Brock (*Essays on Life*. Methuen). Speaking for myself I always read Mr. Norman Douglas with pleasure; his *Experiments* (Chapman and Hall) and, for different reasons, *The Background of English Literature* (Chatto and Windus), by Professor Grierson, are books to look forward to. *History in English Words* (Methuen), by Mr. Owen Barfield, should be a book for people who are not literary, as well as for resolved and incorrigible readers, since interest in words is so widespread. The Nonesuch Press announces two covetable books—*Burton's Anatomy of Melancholy*, with illustrations and decorations, and *Rochester's Works*, edited by Mr. John Hayward. I do not know whether this is going to prove a complete edition, but Rochester is a poet who has never been properly edited. Boswell's novel, *The Hypochondriack* (Mathews), reprinted for the first time from the *London Magazine*, ought to be curious. As a lover of ghost-stories I am delighted to see that Dr. James has a new volume, *A Warning to the Curious* (Arnold).

Broomsticks and Other Stories, by Mr. Walter de la Mare, promises perhaps another kind of pleasure from the supernatural. I notice Stendhal is being translated also by Mr. Scott Moncrieff (*The Charterhouse of Parma*. Chatto and Windus). This is a guarantee that very little of the flavour of the original will be lost. Many people who read French can only read it slowly; to them such translations are a blessing. *Héloise and Abélard*, by George Moore, is now out in a cheaper edition (Heinemann).

The second volume of that remarkable Japanese novel, *The Tale of Genji* (Allen and Unwin), is announced. Quite the oddest title among works of fiction mentioned below is Mr. Masefield's new novel, *Odtaa* (Heinemann). There are no generalisations to be made about this autumn list, except that the interest in crime, courtesans and the indiscretions of gossips seems to keep its usual high level, and that good steady writers and admirable specialists in all subjects seem fortunately undiscouraged.

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